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American Art News

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SPECIAL ANNOUNCEMENT

This is the last of the "off season" monthly issues of the **AMERICAN ART NEWS** for the current year. The regular weekly issues will be resumed with that of October 11 next, when a new volume (No. XVII) will begin. Old and new subscribers who may wish to have the journal with the opening of the coming art season in America, so that they may be continuously posted on art happenings the world over every week of the season, should send in their renewals with remittance; the former if their subscriptions are about expiring (the new governmental postoffice regulations forbid the carrying on of a subscription not renewed and paid for, a day after expiration), and the latter their orders with remittance not later than October 1, so that these may be entered on our books and the journal delivered promptly.

ENGLISH ART DEALERS FINED

Including a fine of £2,000 each, a total of, roughly £16,000, was ordered by Mr. Justice Lawrence at the Old Bailey July 30 last to be paid in equal shares by three men who pleaded guilty to conspiring to defraud by means of false income tax returns," says the London Morning Post. "The defendants were William Lawson Peacock, Harry Wallis and David Croal Thomson, formerly trading together in Pall Mall as Wallis & Son, picture dealers. It was stated that £10,000 due to the Inland Revenue had not been paid in the form of taxes, and this sum has to be paid over, with the fine monies, in a month.

"Evidence relating to the returns made by the firm for income tax and super tax purposes was given by several surveyors of taxes.

"It was stated that the firm carried on business as picture dealers. The partnership dated from March 20, 1909. In December, 1915, Peacock left the firm and Wallis and Thomson carried on at the old place under the same style. The capital, as stated in the partnership deed, was £164,000. During the series of years indicated in the summonses the returns made by the several defendants to the Surveyor of Taxes showed profits amounting in the aggregate to £82,187, whereas the real profits, according to the accounts of the firm as certified by a chartered accountant, totaled £185,389, a difference of £103,202.

"Subsequently Mr. Hume-Williams and Sir Edward Carson intimated that, acting upon advice, the defendants would withdraw their plea of not guilty and plead guilty. Evidence as to character was then given by witnesses, including Sir John Bell, formerly Lord Mayor of London, who said he had known the defendant Wallis since he was a child and he had always borne the character of an honorable and upright man.

"Mr. Hume-Williams, addressed the judge in mitigation of sentence and submitted that the whole thing was due to an oversight—a serious oversight, he admitted—on the part of men who were artists first and business men afterward.

"Sir Edward Carson, speaking on behalf of Thomson, said he was a distinguished man in his own sphere. His career had been wholly devoted to art and literature. He was for some time in the profession of journalism and became a Life Associate of the Institute of Journalists. In 1880 he joined the staff of the Art Journal, and subsequently became its chief editor. He was for a time a member of the firm of Agnew before he joined this partnership.

"Mr. Justice Lawrence said he had carefully considered what counsel had said on behalf of their clients, and he felt that in their case, having regard to their personal qualifications, imprisonment would not be a suitable punishment. It was with great hesitation that he had come to that conclusion, because the temptation to do that kind of thing was so general and so great, and it was absolutely necessary that it should be restrained. His Lordship then ordered the defendants to recoup the Government with the deficiency reported, and imposed the fines stated, defendants to pay the costs of the prosecution."

FAMOUS PAINTINGS SOLD

Announcement is made of the sale of Gopsall, the Leicestershire estate of Lord Howe, Fourth Earl in his line, and Lord Chamberlain to Queen Alexandra, with its wonderful art treasures, for the reported price of \$5,000,000.

The art collection includes several superior examples of the Dutch and Italian masters, Rembrandt, Van Dyck and Murillo, and was purchased by Samuel James Waring, senior member of the firm of Waring & Gilow, of London, decorators and dealers in furniture.

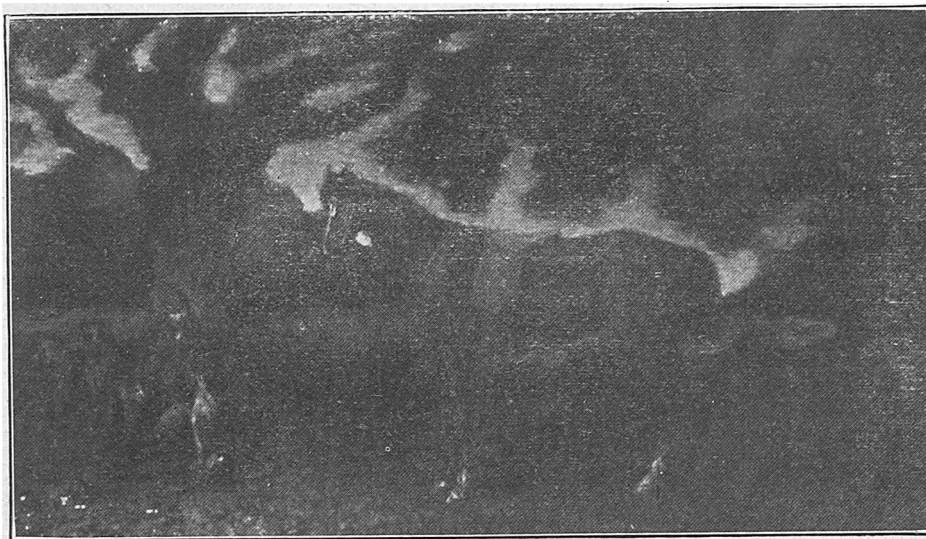
The estate of Gopsall is considered one of the most important in England, and there is some speculation as to the disposition of the art collection. Will it remain in England, or will some of these famous inks find their way to America?

HUNTINGTON BOOKS A GIFT?

The report is current in literary circles that Mr. Henry E. Huntington plans, upon the completion of his great library, to present many of the rarities contained in his collection to the city of Los Angeles, Cal.

For many years Mr. Huntington has been gradually adding to his collection of literary treasures. It will be recalled that he secured the gems of the famous Bridgewater collection, of England, and at the Winston H. Hagen sale he was the purchaser, through Mr. George D. Smith, of Skelton's poems, for which he paid the record price of \$9,700.

It is presumed that he also acquired a number of rarities from the Henry Huth collection, which was dispersed at Sotheby's in London last summer. All of these lit-



"HUNTSMAN'S REST"

Albert P. Ryder
(Middle Period)

At Vose Gallery—Boston

erary treasures place the Huntington library foremost in the list of American libraries. It will be interesting, therefore, for collectors to note the disposition of the rare volumes in the Huntington collection. The dispersal of more Huntington duplicates will be one of the features of the coming season.

RARE MSS. NOT FOR HUNTINGTON

The report current that Henry E. Huntington is the possessor of the rare illuminated MS. "Le Roman de la Rose," sold in the Vernon library at Sotheby's, London, last June, is authoritatively denied. The MS. covers 206 leaves of vellum, and is embellished with more than 100 miniatures, finely painted in gold and colors, and was executed for Francis I, whose coat-of-arms emblazoned occupy an entire page. The work brought about \$11,000, and was considered one of the gems of the Vernon library.

GERMANIA STATUE TO GO

The statue Germania, by Albert Jaeger, one of 12 allegorical figures ornamenting the facade of the Custom House building facing Bowling Green, is to be removed, according to an announcement from Washington.

The figure, a heroic female study, in coat of mail, with doublet, surmounted by the imperial eagle and its left hand supporting the shield of Kiel, which bears the monogram "W. R.," has evoked wide protest since the entry of America into the war. The removal of the statue is being considered at Washington, with a view to having it replaced by one of Belgium.

TYLER'S MARINES FORGED

Collectors who have invested or are investing in marines by James G. Tyler, the well known American painter, would do well to examine carefully all pictures bearing his signature, for the "copyist" is unusually alert and the "fake" Tylers are numerous in N. Y. and Brooklyn, where they are offered as genuine to the unsuspecting. It is estimated that at least 100 pictures with the signature of Tyler attached, but in reality imitations of his art, have been executed in N. Y. and probably another 100 may be found in Chicago and the West. In August, and until quite recently, a marine bearing the name of Tyler and advertised as one of his pictures has been displayed with other pictures in one of the large N. Y. department stores, although the artist disclaims the work.

Another canvas with Tyler's signature, but only a copy, has been offered for sale in a Chicago Gallery. These "fake" pictures have also turned up in auction rooms, and sometimes have been removed from the catalog when the artist discovering the fraud has registered a protest.

The artist happened to stop in by chance in an uptown shop on Third Ave. recently and discovered several bogus pictures bearing his signature. Upon making inquiry he learned that a forger had been at work industriously, and was turning out so-called Tylers in a small factory. The alleged artist pleaded that it was difficult to make a living and these pictures were his only means of earning a livelihood, so Tyler did not prosecute him. The number of imitation Tylers has increased to such an extent, however, that the artist has at last

been compelled to take steps to prevent the frauds now prevalent.

He has visited the District Attorney's office and registered a protest, and has also brought the subject before the detective service of this city. He also intends to bring civil action against whoever is dealing in fraudulent pictures with his name forged upon them. One of the pictures advertised as a Tyler in a N. Y. department store has a sky copied from one of the painter's marines entitled "The Silvery Sea."

Another claim brought by the artist is that the current August number of a Phila. publication has upon its cover a reproduction of a ship with shield, eagle and coat-of-arms, the devices all of his invention. These inventions have been copied, and the matter has been called to the attention of the editor.

Mr. Tyler is a member of the Salmagundi Club, lives at Greenwich, Conn., and is represented in a number of the art collections of the country, including those of Thomas B. Clarke, D. M. Ferry, the Trowbridge family of New Haven, Conn.; Thomas E. Kirby, James B. Townsend and Judge William K. Olcott of N. Y. He painted "The Abandoning of the Jeanette" for the late James Gordon Bennett, and his picture was purchased by William Astor.

Among other notable pictures by the artist are "Norman's Woe," "The Fortunes of War" and "The Flying Dutchman," and he has also executed a series of ship pictures for the pictorial pages of Webster's Dictionary.

FRENCH TAPESTRY WAR GIFT

A dispatch from Paris states that France's gift to the city of Phila., in the shape of Gobelin tapestry to be hung in the Museum in the Quaker City, is about to be placed in the hands of the workers at the famous Gobelin factory for completion. The sketch was officially viewed and approved recently at the Ministry of Fine Arts, Paris, by Robert W. Bliss, secretary of the American Embassy, Eugene Glaenger, representing Joseph E. Widener, of the Phila. art jury, and Capt. André Tardieu.

The tapestry will be 21 feet by 15 feet. It will be full of life and color, and will have an atmosphere of enthusiasm and patriotism in portraying troops leaving Phila. for Europe to participate in the war of justice. Below this scene will be three panels containing three phrases from messages of the President of the U. S.

A KNELLER PORTRAIT IN DENVER

A portrait of Frances Jennings, a famous court beauty, known as "La Belle Jennings," by Sir Godfrey Kneller, has recently been acquired by J. Hanford Morris, a collector, of Denver, Colo. The portrait, together with those of a number of other ladies in waiting, was painted by Kneller, it is said, at the order of Queen Mary, wife of William III.

According to tradition three of the Kneller portraits, including the one of La Belle Jennings, were looted from the palace.

Mr. Morris, it is stated, acquired the portrait, which has a most interesting history, from a descendant of Frances Jennings, who lived in Tacoma, Washington. The portrait had been in the family for about 300 years.

BOSTON LUSITANIA MONUMENT

An Associated Press cable from Madrid states that Moises Huerta, the Spanish sculptor, has completed the model for a monument dedicated to the victims of the Lusitania which is to be erected on the seashore near Boston. The monument represents the earth drawing from the seabed the bodies of the vessel's victims.

UNIQUE ART DISPLAY

A special exhibition of works by the late A. P. Ryder and George Fuller is still on at the Vose Gallery, Boston, and is an ensemble of rare beauty of color. No two modern American masters could possibly have made a more harmonious display in combination, and the present selection of works is one of first distinction.

The Ryders are all of remarkable quality, and many of them are shown publicly for the first time. The well known "Diana's Hunt" is displayed again, but in a new frame especially designed for it, which sets forth its great qualities in perfect taste. Of the Ryders, the oblong "Hunter's Rest," reproduced on the front page of this issue, is notable. This twilight composition, with its unique pattern of dark tree mass upon a deep greenish-blue sky, contains figures replete with meaning and expression. The small upright composition called "Rosalind and Cecilia" (in the Forest of Arden), with its amber glow, its gleam of mysterious emerald and gold, the great tree and romantic figures, is Ryder at his most exalted lyric height. The "Wood Road," diminutive in scale, speaks volumes to the nature-lover, the colorist and the ingenious technician.

For sheer simplicity of treatment the oblong "Pirate's Isle" is extraordinary, the black silhouettes of vessel and smugglers against golden sand and sky achieved with almost Japanese innocence. "The Gondola," a pendant to the last, is finely decorative in pattern and of rich color quality.

The Fullers are scarcely less fine. A previously unknown portrait of a boy, "Harry," is a beautiful example of the artist's suppressed brushing and rich coloring. The green "Twilight," with a girl's figure enveloped in a wooded gloom, is a harmony of extremely sensitive and subtle kind. The heads of "Marguerite" and "Arthur" are characteristically simple in mass, rich and luminous in tone and highly expressive as human characterizations. An "Italian Landscape" represents a unique side of Fuller's art, its cool, open tonal quality recalling Corot in early phases.

A great achievement is this gathering together of the two great tone-poets among America's modern masters and the Messrs. Vose are to be warmly congratulated upon it.

James Britton.

Spanish Art Gallery

LIONEL HARRIS, Proprietor

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EXHIBITIONS NOW ON

Art at Bronx Exposition

The N. Y. International Exposition of Science, Arts and Industries, under the direction of the Bronx Exposition, Inc., E. 177 St. Subway Station and the Bronx River, has assembled a creditable showing of contemporary American art, composed of 119 paintings, 29 miniatures and 63 sculptures.

The painters represented are: Marion Powers, Theresa F. Bernstein, Mrs. Alta West Salisbury, Childe Hassam, Joseph H. Boston, Helen M. Turner, Robert Henri, Mrs. Stephen S. Wise, Mrs. Jeanie Gallup Mottet, F. Ed Church, Jane Peterson, Lillian Genth, Frederick C. Frieseke, Mrs. Isabel Vernon Cook, Arthur W. Dow, Cecilia Beaux, Jonas Lie, Jean N. Oliver, Alice Judson, Carton Moorepark, Maurice B. Prendergast, Ernest Lawson, Maud M. Mason, Marguerite and William Zorach, Caroline Van H. Bean, Mrs. Alice de Haas Carpenter, Mrs. Elizabeth A. Watrous, Arthur Crisp, Frank P. Fairbanks, F. Luis Mora and Leon Kroll.

There is a group of miniaturists represented by Mabel R. Welch, Lucy M. Stanton, May Fairchild, Martha Wheeler Baxter, Lydia Longacre, Elsie Dodge Pattee, Margaret Foote Hawley and Sara Hazzard.

The contributing sculptors include Herbert Adams, Robert Aitken, Chester Beach, Jo. Davidson, Abastenia St. Leger Eberlo, Daniel Chester French, Charles L. Hinton, Anna Vaughan Hyatt, R. Hinton Perry, C. S. Pietro, Edward Field Sanford, Jr., Janet Scudder, Annetta J. St. Gaudens, Bessie Potter Vonnoh, J. Q. A. Ward, and Adolph A. Weinman.

Practical Art Training

To supply the need of practical art training, and especially in view of the fact that professional workers in every art trade must be prepared for after the war work of all kinds, the School of Fine and Applied Art offers, in addition to its regular professional courses, others to meet the above conditions.

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FRENCH ART of the MIDDLE AGES

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

Aviation Pictures Shown

The Aviation Committee of the National Aid Society, at 680 Fifth Ave., is exhibiting for an indefinite period some 15 aeronautic oils, by Lieut. C. E. Ruttan, of the U. S. Naval Air Forces, who painted them for the committee. These paintings show aircraft in many phases, a hydroplane, an American airplane opposing a fleet of German hydroplanes in a cloud battle, a hydroplane, fallen into the sea and "rocketing" for assistance, the landing of a hydroplane, two American airships fallen into the sea with a motorboat approaching, and observation balloon from a dreadnaught with the observer signalling to the men on the parent vessel, and an American hydroplane dropping a depth bomb on a German U-boat.

War Lithographs at Max Williams's

Max Williams has just received four colored lithographs in which the famous 7th Regiment is featured. The first is from a daguerreotype by A. Morand and was drawn on stone by Napoleon Sarony. The printing in colors was done by F. Michelin, 111 Nassau St., in 1846. The print shows "Camp Schuyler," and the encampment of the 27th Regt., National Guard, N. Y. S. M., at Camp Schuyler, near Albany, on the 4th of July, 1845, and bears a dedication to ex-Cols. Stevens and Jones, Col. Vermilye, the officers and soldiers of the 27th Regt. of N. Y. by their fellow soldier, Lieut. Augs. Morand.

The second lithograph deals with "Camp Trumbull," and shows the encampment of the 7th Regt., N. Y. S. M., New Haven, July 1852, Guard Mounting, 8 A. M. The dedication is to Col. A. Duryee and the officers and members of the National Guard, by Otto Botticher. The printing was done by Nagel & Weingaertner, N. Y., and the print is in delicate colors and shows the boys of the crack regiment.

Another print, inscribed "National Guard, 7th Regt., N. Y. S. M.," is lithographed on stone in colors from the original picture by Major Botticher, in the possession of the 8th Co., N. G. The principal heads are from daguerreotypes by Mead Bros., 233 Broadway, N. Y.

The last lithograph of the series was printed on stone in 1856 by G. W. Lewis, N. Y.

The inscription is "National Guard, 7th Regt., Col. A. Duryee, Commandant, at Camp Worth (Kingston, July, 1855) forming for review and inspection by Inspector General B. F. Bruce, N. Y. S. M., from the original picture by Major Otto Botticher, in the possession of Lt. Col. Marshall Lefters.

American Artists at Calo Gallery

A number of well-known artists are represented in the Autumn show now on at the Calo Gallery, 107 W. 46 St. Gustave Wiegand's "Springtime Birches," and "Springtime, Blue Mountain Lake, Adirondacks" are strong and characteristic canvases. "An Autumn Sunset," by L. P. Dessar, is also typical, while "The Plains—Late Afternoon," by W. A. Coffin, is a delightful example, as is also "Cows in Pasture," by G. Glenn Newell.

An original drawing by Arthur Rackham entitled "The Fighting Giants," now shown at the Ehrich Print Gallery, despite the grotesque quality, has an intensity of action that compels attention. The illustration is for "The Valliant Tailor," in Grimm's Fairy Tales.

At the same gallery, four wash drawings in color by W. L. Bruckman, who lived for some time in Belgium, were recently shown. One of them dealt with "The Cathedral of Louvain," before the German shell fire obliterated the glorious structure. "A Light-house by the Zuyder," "Grand Place, Brussels," and "Old Forge at Essex," were the titles of the other pictures.

The Montclair Art Museum has reopened for the autumn and winter season. The first exhibition will be a summer sketch exhibition (oils) by prominent artists throughout the country. This will be opened on Sept. 28.

At the Murray Hill Art Gallery, 292 Fifth Ave., there are shown a few paintings by the late Addison T. Millar, the principal example, his "Fountain Blue—Algiers," shown at the Academy.

The artist, as will be recalled, was killed with his wife in an automobile accident some years ago. The present display gives an excellent idea of the scope of his palette.

The Old Paint Box Gallery of Greenwich Village is no more. The stable with its white-washed stalls has passed because Wat Williams is going "over there" with the Y. M. C. A. His wife will remain here, however, and she will have a greater Paint Box at No. 43 Washington Sq., where she can show paintings and play chess between times.

To the exhibition at The N. Y. Public Library, there has now been added a stone drawn upon recently by Bolton Brown, which has gone into the making of a lithograph series.

Quite apart from the interest of the drawing, this item helps much in making clearer the lithographic process. This display in its entirety will remain on view in the print gallery (Room 321) until the end of October.

Canadian Poster Competition

The Dominion Government is instituting a new war loan to be issued early in the fall, 6½%, free from taxation. Artists of Canada were invited to send in poster designs, with prizes offered, and the awards are now made public, as follows: First prize, \$1,000 Victory bond, Frank Nicolet, London, Ont.; second prize, \$500 Victory bond, Lorne K. Smith, Toronto; third prize, \$250 Victory bond, Christopher Fullerylove, Ottawa. Hon. award, \$100 Victory bond: L. Ross Perigard, Montreal; J. E. Sampson, Toronto; Mary Essex, Montreal; Frank Nicolet, London, Ont.; G. W. L. Blayden, Montreal; W. H. Taylor, Montreal; Frank Downing, Toronto. Hon. mention without award: George Fawcett, Winnipeg; A. H. Hider, Toronto; J. S. Morrison, Toronto; Frank Downing, Toronto; Berthe Des Clayes, Montreal.

Those entries which have won Victory bond prizes have been accepted for the use of the committee and will form part of the intensive advertising campaign for the forthcoming Victory Loan.

The collection, which numbers upward of 600 suggestions, and includes contributions from all parts of Canada, evidences considerable talent. Under the terms of the competition all designs become the property of the Dominion Publicity Committee and it is intended to feature an exhibit of the original drawings during the campaign next October. [Vive le Canada! Vivent les Allies!—Editor.]

Memorial Fountain for Denver

A monumental memorial fountain in three groups of colossal figures representing the civic virtues of patriotism, education, and love has just been completed by Lorado Taft, the Chicago sculptor, for the city of Denver, Colo. The three groups are arranged on a circumference beneath a female figure typifying "Colorado," 18 feet in height, and commanding in pose. This civic fountain is the gift of Mr. Joseph Addison Thatcher, and will be known as the Thatcher Memorial.

It has a base of grayish granite. The entire work will probably be installed this month with appropriate ceremonies.

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SOROLLA'S NEW PAINTING

Sorolla, the Spanish artist, is painting a large canvas in the little maritime port of Pasajes, in the north of Spain, says the N. Y. Herald.

The artist has chosen for his theme the reciprocal friendship between France and America, and the picture will portray Lafayette's expeditionary force to the U. S. It may also include the return expedition to France under Pershing.

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NEWPORT (R. I.)

Miss Helena Sturtevant, a teacher at the Association Art School, has a small group of pastel landscapes and small drawings and portraits. "My Doorway," "Second Beach," "Ships and Roof Tops in Harbor," now on exhibition in the Association's galleries. Her self-portrait, and one entitled "Model," are especially good.

The Pennell collection of war lithographs is also on view. John McClure Hamilton shows a collection of drawings in pastel in the large gallery. The subjects are all beautiful women in pretty silks and satins, coquettish, sophisticated, chic, done with dash and enjoyment. There is also an excellent portrait of the artist Richards, and two other delightful portraits.

Miss Julie Brown has an interesting collection of silhouette portraits and theatrical scenes and stars; most of the latter appeared in various of the N. Y. dailies last winter. It is an exhibit peculiarly appropriate to the town and the times.

On Aug. 22 the Art Association gave a highly successful evening fete to collect funds for the popular weekly teas which are given for the enlisted men in Army and Navy. Count de Strecki and William Cotton posed the tableaux vivants.

S. Montgomery Roosevelt, who has been here for a short stay, announces that the National Association of Portrait Painters, of which he is chairman, will hold its exhibition this year in November, at the new Reinhardt Galleries, N. Y.

On August 31 a joint exhibit of war lithographs by Vernon Howe Bailey, war paintings and lithographs by George Bellows and some of Hopkinson Smith's watercolors was opened.

The Bailey lithographs have been seen before; they are workmanlike and facile without presenting any new viewpoint or leaving any great sense of the giant tasks which our industrial workers are performing.

The Bellows exhibits, most of which have not been shown before, deal with German atrocities in Belgium, the data having come from the Bryce Report. The works are brutal, full of horror, but reeking with truth, which adds to their poignancy. After one has recovered from the shock of the subjects themselves (if one does!) one sees that these pictures are full of strange beauty, conceived in bigness of vision that is rare and inspiring. The three gigantic canvases represent the same themes. The whole exhibition is one to stiffen the spines of the enlisted men who are here and make them realize what they have to face "Over There."

John Elliott has been showing in his studio (the Art Association's former home) his portraits of young men who have given their lives in the war. It is a small collection, done in silver point; every portrait presented with delicate sympathy. A small admission was charged, the proceeds going to the British-American and the Italian war relief funds.

G. D. Cotton.

WOODSTOCK (N. Y.)

An exhibition and unrestricted auction sale of paintings and other art works by Leonard Ochtman, John Carlson, C. P. Grupp, Lillian Gent, John Follinsbee, Charles Vezin, Alexander Harrison, Leon Dabo, Frederick Waugh, Charles Rosen, H. D. Murphy, Eugene Speicher, A. St. Leger Eberle, C. E. Lindin, Birge Harrison, and other artists of national reputation, for the benefit of the Red Cross was held from August 24. The auctioneer was Charles Vezin.

LENOX, MASS.

Portraits and other works by G. L. Nelson were recently on exhibition at a local gallery as follows: "The Man from Montana" (soldier's portrait shown at Allied Artists' exhibition), Mrs. G. L. Nelson, "Mary Elizabeth," "My Father," "Miss Beatrice" (shown at National Academy), "Mrs. P. and Son," "Bouquet of Poppies" (shown at Academy), "Bouquet of Asters" (shown at Academy), "Garden Flowers and Italian Majolica," "Kent Falls," "Interior" and Phillips Hall Peet.

Art News From Summer Colonies**TAOS (NEW MEXICO, U. S. A.)**

The U. S. A. is used as a matter of information, for so many Easterners are unacquainted with the map of this section, and the "Taos School of Art" is located just below the Colorado line and several hundred miles from Mexico. The country is somewhat similar in character to old Mexico, and the paintable adobe house is the most practical home for this land of hot sun and cold nights. The population is seven-eighths Mexican, and Spanish is the language most in use, yet the natives are loyal and have responded faithfully in this war.

The readers of the ART NEWS should know that although 2,000 miles away from the Atlantic Ocean, Taos is close to the war, and the artists here have been helping the soldier boys by producing range finders for Camp Funston and Camp Cody, and have received letters expressing great appreciation for the pictures from the commanding officers of the camps. As Chairman of the Range Finder Committee out here, and having had the experience of organizing our war work, I would like the ART NEWS to give space to these few words in relation to this subject. The great fight is a much, very much, bigger cause than the production of beautiful art works.

I make this statement, which a month ago I would not have thought necessary, because of my experience with painters in the last few weeks. Out here the war work was hardly thought of a month ago. The men were wrapped up in their paintings, in the usual course of a summer's labor, some, in their supreme egotism, feeling that their genius should be unhampered; others in plain selfishness, simply painting because they loved to paint; others producing "pot-boilers" for the winter's market. So when we sent out a call, a private letter to each painter asking him to pledge himself to so many days for one month, and in those days to produce range finders for the Western camps, we began to see that the painter, with a few exceptions, was not so anxious to help with his metier, and really sacrifice some of his precious summer days for the benefit of the men who were willing to sacrifice their precious lives. The responses were very slow in coming. One artist said (and it is actually the most outrageous example of egotism I ever encountered) that "he considered his work more important than the war!" Another said he had given this and that and had painted a range finder back East, owned Liberty Bonds and had given generously to the Red Cross, all of which I knew to be true, and now he was going to work for himself until next winter, when he would again help in war work.

But the war isn't waiting until next winter and the soldiers must be developed. And so I hope that other artists who have reasoned the same way may see this letter, be moved to contribute a range finder, and realize, as Gen. Johnston has said, that it will be of "inestimable value to us in our musketry and machine gun instruction," and realize also that with their hands and brains and talents they are actually of great service in winning the war.

The Taos painters came around beautifully in the end, and inside of two weeks we had 15 completed canvases, 50x70, landscapes and village scenes of France, which are now on their way to help lick the Kaiser.

I have taken up most of my allotted space with this "war talk," but I hope the ART NEWS will consider it really more valuable than the little family gossip I could give.

For the latter, let me name some of the interesting newcomers to Taos, notably Mr. and Mrs. John Young Hunter of London, represented in the Luxembourg and Tate galleries; Leon Gaspard, Russian painter, who fell from an aeroplane while serving in Russia and is here recuperating; Maurice Sterne, who has modeled some good Indian heads; Paul Burlin and his talented wife, Natalie Curtis Burlin; Marsden Hartley; Mrs. Converse; Mr. Dossburg and his wife, Grace Johnston; Leo Stein, the latter a writer of blank verse; and Clement J. Barnhorn of Cincinnati.

These constitute the new element which the war sent out here to leaven the old conservatives as they sit on the boardwalk in front of the postoffice. There are indications of an influence, and some of the old-timers may soon be seen "taking a flier."

Of our "steadies," beginning with the dean, are the following: J. H. Sharp of Cincinnati, Harriet Blackstone, Ethel Coe, Walter Ufer, Victor Higgins, Gustave Bauman, and Henry Bolink, all of Chicago, where Indian pictures are popular; E. I. Couze, Ralph Pearson, of N. Y.; Julius

Rolshoven, Detroit; and O. E. Berninghaus, St. Louis; Mr. and Mrs. Bert Harwood of Paris; Bert Phillips, Ralph Myers, W. H. Dunton, Lucille Wrenn, of Taos; and Miss Helena Dunlop and Mrs. Weinberg, both of Los Angeles, Cal.

So, you see, we have a big houseful and everybody comes here to work—that is, work on weekdays, for we fish on Sundays. Ernest L. Blumenschein.

STOCKBRIDGE (MASS.)

The tenth annual exhibition of the Stockbridge Art Association, now on, includes more than 90 oils, landscapes and portraits, and watercolors, sketches and sculptures contributed by artists who spend the summer here or in the vicinity.

Many well known painters and sculptors are represented in the exhibit, which is varied in scope, with a foreign note in the 17 paintings by Frederic Crowninshield, who is detained at Capri, Italy, on account of illness.

A portrait of Mrs. Lorenzo D. Armstrong and son is shown by Miss Lydia Field Emmet, and portraits of children by Miss Marie O. Kobbe are loaned by Mmes. Henry McBurney and Gorham Brooks. "The Garden Path," a portrayal of the artist's garden in Tyringham Valley, is contributed by Mrs. Banyer Clarkson, and "The Ingoldsby Legends," a series of six illustrations, come from Mrs. Richard C. Dixey. Gardner Symons, Ben Foster and Chauncey F. Ryder are also well represented. Miss Ethelred F. Folsom sends seven oil, including two New England interiors and a church in Brittany.

Of interest in the sculpture exhibit is a miniature of a Georgia white marble fountain by Daniel C. French, a memorial to Admiral du Pont, to be erected upon completion at Washington, D. C. Another exhibit by Mr. French is a design for a fountain entitled "The Sea." Miss Malvina Hoffman shows a bronze, the "Modern Crusader of Serbia," and another contributor is Miss Emily Winthrop, daughter of Grenville L. Winthrop.

Walter Nettleton is chairman of the exhibition committee, and other members are Clark G. Voorhees, Augustus Lukeman, Daniel C. French, Frederic Crowninshield, Marie O. Kobbe and Lydia Field Emmet.

Mrs. Samuel Hill bought seven paintings and she paid \$1,000 for Robert H. Nesbit's "Moonlight," \$400 for Walter L. Palmer's "Snow and Water," \$400 for Frederic Crowninshield's "Stockbridge in Maytime," and \$100 each for three watercolors of Taormina in Sicily and one painted in Naples by Mr. Crowninshield.

Miss Emily Tuckerman bought Mr. Crowninshield's "Villa Borghese" for \$100, Nathaniel Holmes bought Thomas Shields Clarke's "An Appeal for Venice" for \$150, and Mrs. B. K. Stevens took Mr. Crowninshield's "Autumn in the Richmond Valley."

LYME (CONN.)

The 17th annual exhibition of pictures, painted principally in the region of Old Lyme, was held in the public library Aug. 17-25 last. There were more than 50 oils and several hundred sketches displayed, including landscapes and portraits.

Among the landscapes of note shown were "Last Leaves," an autumnal scene by Harry L. Hoffman, and other pastoral vistas by George Bogert, Will Howe Foote, Frank A. Bicknell, Martin Borgord, and William S. Robinson. Percival Rousseau also contributed several of his interesting pictures of hunting dogs.

Other artists represented were: Frank V. Dumond, Helen Dumond, William Chadwick, George B. Burr, George M. Bruestle, Woodhull Adams, Lucien Abrams, Oscar Fehrer, William H. Hoew, Wilson Irvine, Henry R. Poore, Edward F. Rook, Dimitri Romanovsky, Edward G. Smith, Robert Tolman, Robert Vonnoh, Bessie Potter Vonnoh, Everett L. Warner, Carleton Wiggins, Guy C. Wiggins, Clarke G. Voorhees, and Matilda B. Van Wyck.

The proceeds of the display were devoted to the Phoebe Griffin Noyes Library and 10% of the sales were given to the Red Cross.

SANTA FE (NEW MEXICO)

Leon Gaspard, the Russian artist at Taos, who in the early years of the war was an aviator with the Allies, has sent to the Museum a striking poster which illustrates the Kaiser sitting astride an elephant while grouped about him are Prussian dignitaries. Julius Rolshoven is exhibiting a dozen pastels in the Museum art gallery.

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GLOUCESTER (MASS.)

The third annual exhibition at the gallery on The Moors, erected and owned by Mr. and Mrs. William E. Atwood, was open from Aug. 15 through Sept. 5, and included many interesting and significant canvases by well known artists who comprise the Cape Ann summer colony. Cecilia Beaux, a permanent resident, contributed a French portrait study, a low toned, seriously studied canvas brushed in with her accustomed skill. Jane Peterson showed a canvas of unusual type, an upright sunny composition of landscape and water "Late Afternoon," and Felicia Waldo Howell sent her fine academy success of last season "Fifth Avenue." Paul Cornoyer's rich-toned academic picture "The Green House" was also shown, as well as a brilliant sunny marine by Hayley Lever. John Sloan showed two Worcester landscapes and Randall Saverly his strikingly colored head, "La Cubana," seen at Montross's last spring.

Theresa Bernstein sent her "Golf Tournament," and Frederick Hall his academy picture of a girl in a slacked black gown. F. Mulhaupt had a finely studied landscape with cattle, and Alice W. Ball the large and brilliant still life shown in New York last season. H. Ambrose Webster sent from Provincetown a brilliant snow scene of ingenious pattern and Elizabeth W. Roberts a beach scene reminiscent of Lavery; Jean Oliver had a pastel head of refined tone, and Louis Kronberg a "Madame Sarson," titian-haired and strong in mass effect. Walter Palmer was represented by characteristic work, as also was George Macrum. Other painters represented who added dignity to the display were: Childe Hassam, Henry Snell, Stuart Davis, Fern Coppee, Alex. Hudnut, Ruth Anderson, Adelaide Chase, Marion Monks Chase, G. L. Noyes, A. W. Dow, H. Kaelin, S. Selden, Mary Titcomb, Ernest Longfellow, Mary Weiss, C. L. Nordell, Wm. Turvey, Mary McCord, M. B. Allen, Alice Schille, Rob Woodward, Daniel Mover and Jane Valentine. The sculpture was by A. H. Atkins, Louise Allen, R. F. Brooks and Bryant Baker.

SILVERMINE (CONN.)

The annual exhibition of works by artists summering here was held in the studio of Solon H. Borglun, Aug. 31 and Sept. 7, 8 and 9, inclusive. It was a good representative display, in spite of the fact that several artists are absent this season doing war work, some of them in France.

The painters represented in the exhibition were E. A. Ashe, Ernest Albert, Herbert Bishop, John Cassell, Fred C. Yohn, George Avison, Howard Hildebrandt, D. Putnam Brinley, Frank Townsend Hutchins, Charles Reiffel, Hamilton Hamilton, Helen Hamilton, Charles Shackleton, George Thompson and Mrs. H. Hildebrandt.

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SPECIAL ANNOUNCEMENT

This is the last of the "off season" monthly issues of the **AMERICAN ART NEWS** for the current year. The regular weekly issues will be resumed with that of October 11 next, when a new volume (No. XVII) will begin. Old and new subscribers who may wish to have the journal with the opening of the coming art season in America, so that they may be continuously posted on art happenings the world over every week of the season, should send in their renewals with remittance; the former if their subscriptions are about expiring (the new governmental postoffice regulations forbid the carrying on of a subscription not renewed and paid for, a day after expiration), and the latter their orders with remittance not later than October 1, so that these may be entered on our books and the journal delivered promptly.

CORRESPONDENCE

The Late Charles Henry Hart
Editor AMERICAN ART NEWS.

Dear Sir:
Permit me to add my appreciation of the late Charles Henry Hart's work in the development of the interest in early American art.

At the age of twelve he had addressed a letter to Rembrandt Peale inquiring concerning his well known Washington, and his reply, which I saw, was interesting and complete.

Why at this age he should have shown such a direction is a matter for the physiologist. He consistently and persistently pursued his inquiries in all directions and printed, at a time when there was manifested no interest, either by public art galleries or private collectors, information he had gathered and collected of our early American painters. His articles on many of them are the only ones concerning them to which we can return. On the subject of Stuart portraits he had what one might call a monomania. The splendid collection of Stuart portraits at the Penna. Academy, I feel is entirely due to his intelligent and persistent efforts.

As an artist and one interested in the works of our early American portrait painters, I feel that my obligation to Mr. Hart's literary and historical activities should be expressed.

Very truly,
Albert Rosenthal.

Phila., Sept. 10, 1918

THE WAR ART TAX

There has been no change nor suggestion of change at Washington since our August 17 issue in the clause of the new war revenue bill soon to be enacted, which places a tax of 10% on all art works sold in this country after its final passage by Congress.

As it is not probable that there will be any change in this "tax on education," as it should be called, artists, dealers and collectors may as well prepare to meet the new conditions which the tax will bring about.

The 10% tax on art works alone might not be considered too onerous, but it must be remembered that as far as pictures are concerned the new tax will virtually amount to 30%, as all frames have to bear a tax of 20%. This 30% is certainly a heavy burden on the artists and picture dealers.

RISE IN LITERARY VALUES

The recent sale of the literary treasures in the Huth collection, London, indicate that values continue to advance for rare old volumes and prized first editions.

English literature by the masters—Shakespeare, Milton, Spencer, Sidney and Skelton—whose poems are in demand, is a good investment for the bibliophile, as the works of these famous writers are constantly rising in value.

It is the scarcity of these works that makes them valuable, and sought for by the collectors.

Usually when a great library is dispersed in London, many of the gems of literature come to America to enrich the collections of this country. A number of the rare volumes in the Huth library will come here, as acquisitions to our American libraries.

The center of collecting books, with a history will doubtless be established in New York, which is now competing with London for first place as the literary mart of the world.

GREAT, NOT "GOOD," "EXPERT"

Through one of those unaccountable typographical slips—for the term "great" was distinctly written in the original—we were made to say in our editorial review in our August issue, of the life of the late Charles Henry Hart, the noted authority on early American painters and painting, that he was not a "good art expert."

While we do not favor and have never favored the use of the term "expert" (always quoting the word) in relation to art matters—as it has come to have an entirely wrong meaning in this country, an "art expert" in popular estimation being a person of superhuman knowledge and, in fact, infallible—we did not intend to depreciate or minimize Mr. Hart's remarkable and superior knowledge of early American art and artists, his acumen, and his persistent and energetic seeking after the truth, all of which made him a widely and universally recognized authority on the subject.

This explanation of the unfortunate use of the word "good," which gave the impression that we did not highly esteem Mr. Hart's ability and knowledge, is due to his memory.

OBITUARY

Asher Wertheimer

Asher Wertheimer, the widely and well-known London art dealer, died at Cravenhurst, Eastbourne, England, Aug. 9 last. His passing removes from the English art world one of its oldest and most respected members. He had been in declining health for some months.

With the exception of Mr. John L. Rutley (who is over 80), Mr. Wertheimer was probably the oldest fine art dealer in London, where he was born in 1844. He was the younger son of Samson Wertheimer, who died in 1892, and who, owing to religious persecution, left Germany and settled in England in 1830. The elder son, Charles Wertheimer, died in 1911. Both inherited their father's remarkable flair for every phase of the fine arts, and both, like him, made large fortunes.

"Asher Wertheimer," says the London Times, "was educated in London and Paris, and at an early age became associated with his father and brother in their Bond-street galleries. Fifty or sixty years ago there were treasures of French art in the palaces of the Russian nobility; and when scarcely out of his teens Asher Wertheimer was sent to St. Petersburg with a free hand. He bought wisely and well; the journey was repeated several times, and always with satisfactory results."

"For many years he attended most of the big art sales in Paris and elsewhere on the Continent. The examples thus secured and by private and public purchases in Great Britain and Ireland went to enrich the collections of Sir Richard Wallace (now at Hertford House), of the various members of the Rothschild family, of M. Spitzer in Paris, and many others. There are very few great collections in France or elsewhere on the Continent, or in the U. S., which do not contain something, and in most cases many things, which passed through Mr. Wertheimer's hands."

"On the death of the father, the sons separated, Asher Wertheimer retaining the galleries in New Bond-street. Both brothers were conspicuous figures, and occasionally rivals, at the art auctions at Christie's; both bought only the finest pictures, porcelains, furniture, and objects of *vertu* of every description. But the public sales formed only a part of Asher Wertheimer's enterprises. He was either partly or wholly concerned in various large transactions à l'aimable. His greatest "deal" was the purchase, in July, 1898, of the historic Dutch and Flemish collection formed in the early part of the last century by the Hope family, which was for some years on loan at the South Kensington Museum. For the 83 pictures he paid £121,550. One of the great regrets of his life was that he sold the pearl of the collection—the Vermeer of Delft, "A Girl drinking with a Gentleman," sold at Delft in 1736 for 52 florins—for something like £10,000 to the Berlin Museum, a quarter of its present value. He was associated with Jacques Seligmann of Paris, in the purchase, some 12 years ago, of the historic Chéreméteff collection of old Sevres porcelain, which was removed from Russia and exhibited in Bond-street. Another collection, bought privately, was that of pictures by old masters formed, during the first half of last century, by Prince Eugene, Duc de Leuchtenberg. His private purchases of smaller and less-known collections and of single pictures would make a long list."

"Mr. Wertheimer was not only a fine judge of art, but a sound judge of human nature. In nearly all fine art disputes he was consulted, and many were settled by his wise counsel. For Germany and the Germans he always had the most undisguised hatred and contempt, professional and personal, and after the war broke out he invested large sums in British war stock."

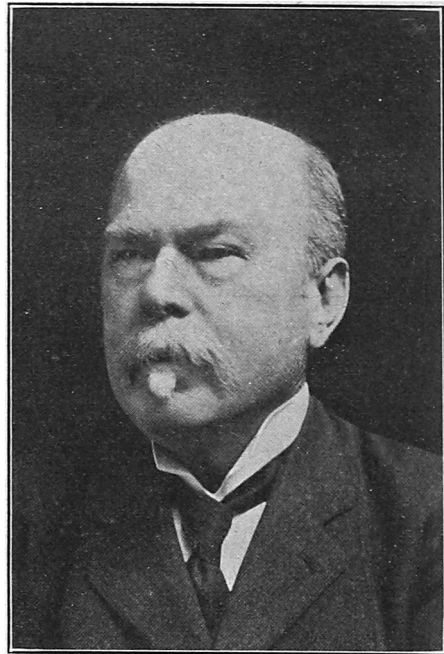
"In 1916 he announced his intention of bequeathing to the nation his splendid gallery of family portraits by J. S. Sargent; the bequest not to take place during Mrs. Wertheimer's lifetime. He was one of the first to recognize Sargent's ability and future, and his shrewd commercial instinct induced him to have the artist paint the portraits of his (the dealer's) family. Sargent's portrait of Mr. Wertheimer, reproduced on page 5, is famous. A man of strong likes and dislikes Mr. Wertheimer was a severe critic of chicanery and humbug, and as a friend he was never weary in well-doing. He was a generous supporter of many charities."

Mr. Wertheimer married Miss Flora Joseph, who, with six daughters and two sons, one of whom is an officer in the British Army, survives him.

GEORGE DURAND-RUEL WEDS

A private cable dispatch announces the marriage of Miss Madge Tierney, of N. Y., to Mr. George Durand-Ruel, of Paris and New York, on July 21 last at Brantome, Dordogne, France.

The excellent portrait of the late J. C. Nicoll in the ART NEWS of August 17 last was reproduced from a photograph kindly loaned by William Macbeth (Inc.), to whom credit should have been given.



Edmond F. Bonaventure

Edmond F. Bonaventure, long and well and widely known in the American art print and book dealing worlds, and virtually the Dean of the trade in the last two lines, a soldier in the Franco-Prussian war, an inventor, a bibliophile, and an authority on old and rare bindings, autographs and European objets d'art, died suddenly of heart failure at his residence, No. 318 W. 106 St., N. Y., Tuesday morning last.

He had been failing in health since the war's outbreak, which greatly put an end to his annual summer visits to his beloved France, affected him, and was gradually obliged to abandon, to his grief, for he was devoted to his business and the many friends who continually called upon him there, his daily visits to his handsome gallery at 601 Fifth Ave., where sitting at his great desk with his old books, his rare bindings and his objets d'art around him, he was to his friends and visitors, a cultivated and companionable host, while his rare taste and unerring judgment were always at their disposal. Many men and women, prominent in the social and business life of the city, were among these visitors.

To those who really knew and understood the man, and who appreciated his fine and unusual qualities of mind and heart, and valued his friendship—and the editor of the ART NEWS was, happily, one of these—his passing brings sincere sorrow, for he was a unique personality and had the now too rare faculty of making and keeping real friendships.

He was born in Alsace, of pure French stock, June 28, 1844, and was educated at the School of Engineers at Chalons. For many years he was connected with the firm of Dietrich et Cie, Maitres des Forges et Constructeurs, in Alsace, and when the Franco-Prussian War broke out he served with the Fourteenth Artillery, soon becoming Maréchal des Logis-Chef. After the war, when his country had been annexed by Germany, he refused to recognize any other flag than that of France, and, like other patriots, came to America in 1871, and began practice as civil and mechanical engineer at 71 Broadway. Until the panic of 1873 he was successful in his profession, but then everything he had acquired was swept away. He had always been an ardent bibliophile, and had gathered together a fine collection of rare books, but he was obliged to part with his treasures.

Mr. Bonaventure learned through the dispersal of his books that what had been only a hobby had money in it, so he gave up his profession and in about 1878 started a bookstore under the Astor House on Barclay street, which soon became the rallying place of the bibliomaniacs and Grolierites of those days. He imported from Paris rarities which his confrères had handled only in a superficial way, and made periodical trips to Europe, purchasing private libraries from descendants of the "ancient régime" who were compelled to part with their treasures, and brought to this country many of the rarest volumes that have since found their way into some of the most celebrated private collections on this side of the Atlantic. The late J. P. Morgan and Robert Hoe relied upon him for some of the most valuable treasures in their collections, and many other notable collections were enhanced through his genius for assembling rare first editions and examples of the work of the great bookbinders of Europe.

At the "Maison Bonaventure," by which name his shop was known, were to be found books in rare and priceless bindings.

(Continued on page 5)

LONDON LETTER

London, Sept. 4, 1918.

To commemorate the entry of the U. S. into the war there has been presented to No. 10 Downing St. (the official residence of the First Lord of the Treasury), a full length portrait of George Washington, which, it is understood, is to hang in the Pitt dining room. The gift has been made by Lord and Lady Albemarle, and the canvas is a copy of one of the many portraits executed of the great American statesman by Charles Wilson Peale. It has already had somewhat of an eventful history, for it is said to have been executed by Henry Laurens and to have been annexed by Captain Keppel on taking Laurens prisoner.

Larkin Porcelain Sale

The sale took place in July of a portion of the stock of Oriental and European porcelains belonging to the firm of the late T. J. Larkin, the dispersal occupying three days at Christie's. A total of over £11,000 was reached, several rare items fetching high figures. A late XII century Persian dish decorated with figures and horses in copper lustre, for instance, was bought by Messrs. Durlacher for 700 gns., while a bowl of a century later and ornamented with a figure and a design of leaves went to the same purchaser for 210 gns. The firm's premises in Bond St., which have now for so long been associated in the minds of lovers of fine ceramics with all that is finest in this particular department of collecting, have been secured by Messrs. W. Dickinson & Son of Wigmore St., W.

Decision as to Medici Archives

A decision has been arrived at by the courts as to the sale of the Medici archives, the arrangements for which had to be cancelled at Christie's some time ago. It was ruled that as regards the state documents there was evidence that they belonged to Italy and not to the ambassadors, who had merely held them at the disposal of the various governments of the Florentine republic. They had, however, been allowed to remain with the Medici family as a personal privilege in order that its members might enjoy their use. Consequently, an injunction would be made to restrain their sale until the trial of the action. In regard to the other papers which were of archaeological interest, the law of 1909 was cited to enforce the owners to notify the Italian authorities of intention to export and put a stated price upon them, so that the Italian Government might purchase if they desired. It was pointed out that, supposing the papers had been disposed of at Christie's and the Government afterward succeeded in establishing their right to them, both the purchasers and Christie's might find themselves in considerable difficulty. The defendants were therefore advised not to separate the collection or to sell any of its papers apart from the State documents.

Gift of a Gallery of Modern Foreign Art

The want of an adequate gallery for the housing of modern works by foreign artists has been felt in London for some time past, but this lack is soon to be supplied, for Mr. Joseph Duveen has presented to the Nation the necessary funds for the erection of a suitable building for this purpose. This will form an extension to the Tate Gallery (the Turner wing of which was presented by his father). The actual erection cannot of course take place until the war is over, but the generous offer has been accepted in advance by the trustees of the National Gallery. As a nation we are not rich in good examples of the works of modern continental artists, although Sir Hugh Lane and a few other public spirited enthusiasts have pointed the way. It is to be hoped that we shall eventually be able to boast of a collection which shall stand in the same relation to the National Gallery as the Luxembourg to the Louvre, and that adequate funds will be forthcoming to purchase wisely when the opportunity occurs.

The Lady Auctioneer

One has grown accustomed to finding women in the majority of occupations formerly relegated to men, but one has hitherto not seen them performing the duties of the auctioneer in the salesroom. Such, however, was the case at Sotheby's, when Lady Beryl Gilbert's library came up for dispersal in July, Miss Evelyn Barlow, sister to Sir Montagu Barlow, senior partner in the firm, officiating as the auctioneer. There is really no adequate reason why the post should have been so exclusively occupied by mere man up to the present, for, granted sufficient knowledge of the type of work under the hammer and a due appreciation of its merits, woman should prove even more persuasive, especially as she is credited with having less sense of the value of money than her brethren. The innovation in this particular instance met with marked success. Miss Barlow is now a partner in Sotheby's.

ITALIAN LETTER

Milan, Italy, Aug. 25, 1918.

A splendid portrait of Giuseppe Verdi has just been donated to the National Gallery of Modern Art at Rome by the Italian (Ferrarese) painter, Giovanni Boldini, for many years residing in Paris. The portrait is in pastel and by general consensus is estimated as among the artist's finest works. It was executed over thirty years ago at Paris when Verdi went there to assist at the premiere of his "Otello." For a long time the picture remained jealously preserved in the atelier of the artist, who persistently refused all offers to part with it. Now, however, his generous offer has assured the work permanently to Italy.

In a part of the ancient Church of St. Augustine at Rimini, shattered and damaged by earthquake last year, the superintendent of the restorations has just brought to light, under a thick layer of plaster, fragments of figures and representations of curious buildings. By means of intelligent researches on the part of Dr. Belli, a local archaeologist, the three parts of the anse were discovered

A prize of 1500 lire has been offered by the National Association "Trent and Trieste" for the best model of a medallion commemorating the declaration of war on Austria by the U. S. The medallion is to be presented to President Wilson. The competition is restricted to Italian artists.

Cavalier Eugenio Besana, whose death occurred recently, has bequeathed to the Brera, at Milan, the famous canvas by the late Filippo Carcano entitled "A Game of Billiards" executed by the celebrated Lombardian master more than fifty years ago, a work greatly esteemed by critics and one which was a special favorite with the artist himself.

Encouraged by the successful exhibition of last year designated "Children and Flowers," the well-known Milan art society "Famiglia Artistica" announces an autumn exhibition of works by contemporary Italian artists, based on the themes "Animals" and "Still-life." The show will, as usual, be held in the handsome galleries of the Society, in via Ugo Foscolo, and will open in mid-October. Inasmuch as the motives

PARIS LETTER

Paris, Sept. 4, 1918.

The joint Salon at the Petit Palais recently closed its doors, with a receipt from admission fees of some \$16,000, which would not indicate an enormous public attendance. The total official sales were about \$35,000, which also strikes one as mediocre, although some of the French journals affect to regard it as extraordinary for the fourth year of the war. One should stop to recall that the Degas sale only three months ago produced more than a million dollars. It would not appear, then, that relatively the French people were taking an immense interest in the newer creations of the artists.

There is certainly an utter stagnation in art matters, due to the disarray of life wrought by the vicissitudes of war, as well as to the summer season. The town emptied itself much more than in any previous year. Two-thirds of the population went away during the critical weeks of the German drive and among them are included most of the persons whose opinion and example count in the world of art and of taste.

A review of the acquisitions of the State museums during the last twelve months is of less than usual interest. For the Louvre the total sum of \$18,750 (approximately) was expended. Among the paintings and other objects acquired there is nothing of really prime importance. Among the gifts by legacy or otherwise there are a ceiling by Paul Veronese from the Trevisani palace at Murano, a fine Greek head of Minerva in marble, a mortuary stone of Appollodorus of Sidon, the torso of a Roman emperor and several sketches by Géricault.

"La Jaconde" in the Courts

The affair of "La Jaconde" is again before the public, the Italian Geri suing the State for one-fifth of the value of the painting upon the ground that its recovery was due to him. He has asked the First Chamber of the Tribunal of the Seine to appoint "experts" to estimate its value. This raises at once a question of curious interest. How can the value of such a work be expressed in terms of money! There is more than one American who would willingly give more than a million for "La Jaconde." If Geri's suit be decided in his favor he would receive, then, a fee of \$200,000!

Good Prices for Engravings

The latest important sale at the Hôtel Drouot, that of the Lotz-Brissonneau collection of drawings and engravings, under the auspices of André Desvougues as commissaire-priseur, produced a total of \$13,000. The most notable among the engravings sold were the following: De Launay, after N. Lavreince, "La Consolation de l'Absence", \$190; Rembrandt, "Le Triomphe de Mardoche", \$97; and "La Mort de la Vierge", \$80; Meryon, "Le Stryge", \$542; "Le Pont au Change", \$816; "Le Galerie Notre Dame", \$362, and "Le Pont Neuf", \$380; Zorn, "La Valse", \$730, "En Omnibus", \$370, and "Mlle. Marja von Heijnz", \$795; Carrière, "Paul Verlaine", \$142. B. B.

OBITUARY

(Continued from page 4)

E. F. Bonaventure

stamped with the arms of every sovereign and bibliophile of universal repute, while the binding by Le Gascon, Boyet, Trauz-Bauzonet, Chambolle-Duru, and other heroes of the Grolierites, were seen in all their beauty. The shop was full of oddities, too—art objects and snuffboxes, of which he had a remarkable collection, portfolios of rare etchings, engravings, watercolors, etc. The funeral was held yesterday morning at Notre Dame de Lourdes Church, on Morningside Ave.

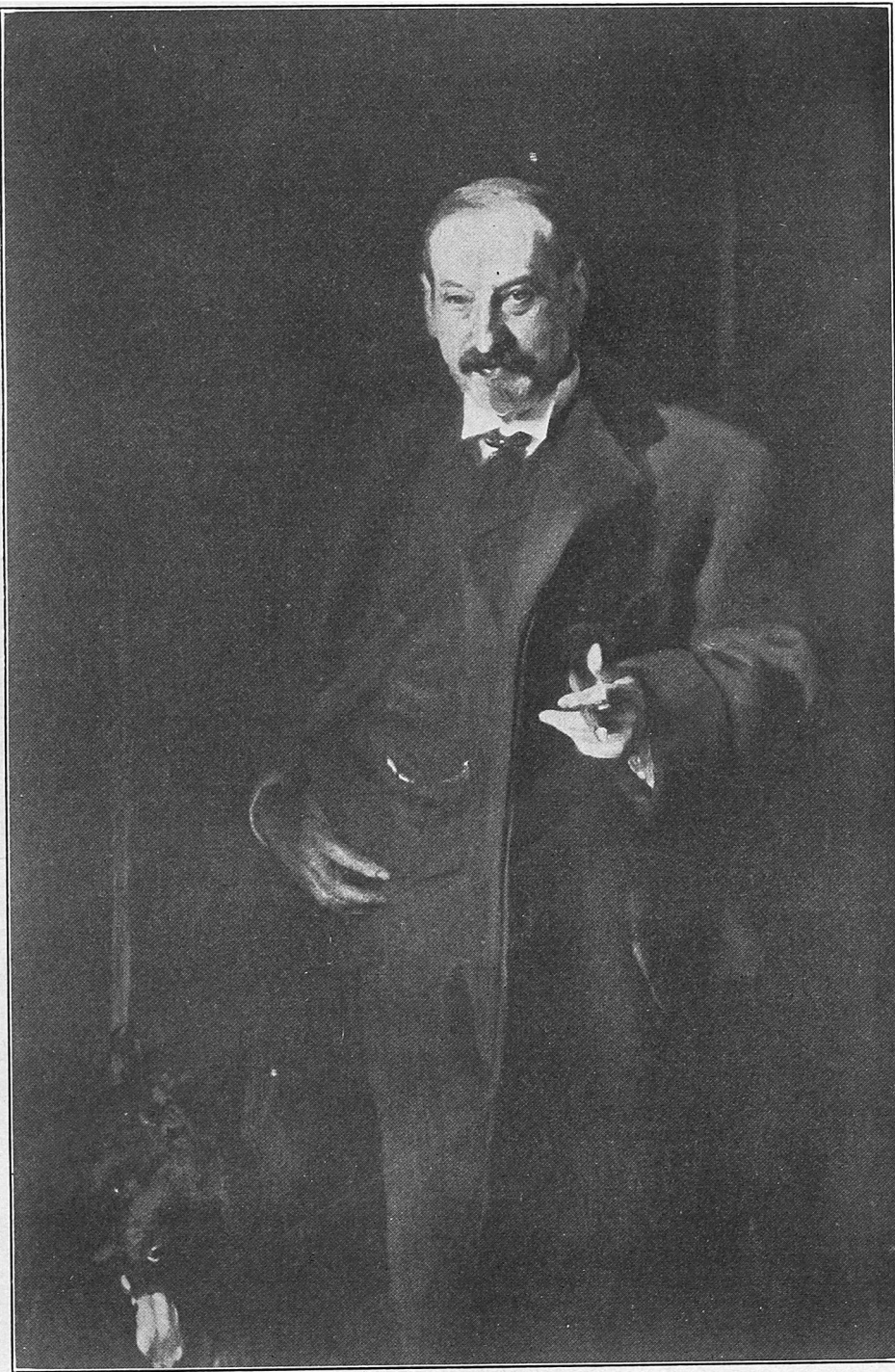
Mr. Bonaventure married twice. His second wife, who survives him, was Genevieve Townsend, daughter of George Alfred Townsend (Gath), the noted Civil War newspaper correspondent. Their children living are George Alfred Bonaventure, second lieutenant in the U. S. Army in France; the Misses Yvone and Simonne Bonaventure, and Mrs. Foster Ware. He is also survived by a son, Edmond C. Bonaventure, a member of the Seventh N. Y. Guard, and a daughter, Mrs. Thomas E. Flostroy, by his first marriage.

Sir Walter Armstrong.

Sir Walter Armstrong, the late Director of the National Art Gallery of Ireland, died Aug. 8 at his residence in London.

He was born in 1850, was educated at Harrow and Exeter College, Oxford, and for some ten years after 1880 was art critic to several newspapers, notably Pall Mall Gazette, the Manchester Guardian, and the old Manchester Examiner. In 1892 he succeeded the late Henry Doyle as Director of the Dublin Gallery; and in this post Armstrong remained for over 20 years, his services being recognized by a knighthood in 1899.

His study of the work of the early English painters was close and profound and his works on Reynolds, Lawrence, Gainsborough and Romney are standard authorities on the work of those artists.



ASHER WERTHEIMER
(Died in London, August 9, 1918)
John S. Sargent

Courtesy Knoedler & Co.

to be decorated by large and still well-preserved paintings. The church dates from 1247, and the newly discovered frescoes belong in part to the period of Giotto's art. They are very interesting and some of them are stated to be truly admirable; one, especially, merits the attention of students, because, according to the well-known art critic, Malaguzzi Valeri, it offers probably a new portrait of Dante. In this painting one sees a procession of personages magnificently dressed, among whom, in the first row, are three poets. Judging from the crowns of laurel encircling their brows; of these three, one in profile, full length, in voluminous robes of a purely Florentine type, recalls the characteristic features of Dante, the aquiline nose, the great flashing eyes, the prominent chin, and the baretto of folded cloth across the broad forehead and covering the neck. In another of the three figures, one can distinguish a likeness of Petrarch.

selected for this exhibit offer a wide field to the artists who will contribute, it is sure to attract the attention of art-lovers and the general public.

The semi-annual exhibition of the Brera Academy will open at the Brera Palace, Milan, in September. There will be two "Prince Humbert" prizes of 4000 lire each, three gold medals awarded by the Ministry of Public Instruction, and for the second time the Academy will purchase from the funds of the "Cassani foundation" the best work exhibited on the subject "A search for true sentiment." This picture will then be added to the collection in the Brera's Gallery of Modern Art.

Ivan Lárvetsky.

F. Usher De Voll is devoting his time to work for the "cause," more especially war posters, while Mrs. De Voll sells her "Liberty Preserves"—the product of her "war garden"—for the benefit of the Red Cross.

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While Mr. Seymour J. Thurber has severed his connections with this house, the corporation will continue its business as usual at the same location, 75 East Washington St., Chicago, under the direction of Robert H. Doran and Harry L. Engle. These gentlemen are both well known to the art world through long association with the late W. Scott Thurber and the Thurber Galleries.

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Siren to Return from Japan
Dr. Oswald Siren, prof. of art in the University of Stockholm, has been spending the past year traveling in China and Japan, but plans to return to this country soon. After visiting America Dr. Siren will return to the Far East to continue his studies.

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Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.
Babcock Gallery, 19 E. 49 St.—Annual autumn exhibition by American artists.
The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, to Nov. 1.
Gallery of D. Calo & Sons, 107 W. 46 St.—Autumn showing of paintings by American artists.
F. S. Church, Carnegie Hall—Studio showing of humorous pieces. Indefinitely.
Ehrich Gallery, 707 Fifth Ave.—Wash drawings in color by W. L. Bruckman; an A. Rackham original.
680 Fifth Ave. Aeronautic Paintings by Lieut. C. E. Ruttan. Through September.
La Bohème, 175 Duffield St., Brooklyn, N. Y.—Paintings by well known artists. Permanent exhibition.
The Little Gallery, 4 E. 48 St.—Hand-wrought silver, lustre ware and Tenafly weavings.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 5c., free other days.
Paul Revere silver. Consular diptychs and Christian ivories. The dossier of Pope Alexander VII. Helmets and armor used as models for service pieces for the American forces.
The Murray Hill Art Gallery, 292 Fifth Ave.—Paintings by Addison T. Millar. Through September.
Museum of The American Numismatic Society, Broadway near 155 St.—War insignia. To November 1.
Montross Gallery, 550 Fifth Ave. Pictures by American Artists. To continue indefinitely.
Newark Public Library, Newark, N. J.—Japanese prints.
New York Public Library—Print Gallery (Room 321) Making a Lithograph.
The original drawing by Hugh Ferriss, of "The 4th of July parade conveyed by airplanes passing the Public Library"; also a drawing on stone by Bolton Brown and Leo Mielziner's portrait of himself.
Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.
U. S. Custom House, Bowling Green (Room 734)—Japanese Sarongs. Indefinitely.
Max Williams, 28 E. 46 St.—Colored lithographs of the famous 7th Regt. Through September.

ART AND LITERARY AUCTION SALE CALENDAR

BOSTON—C. F. Libbie & Co.—Americana, including Genealogy, Indians, Almanacs, Broadside, Washingtoniana, Lincolniana, Numismatics, etc. Sept. 18-19. Each day at 10 and 2 o'clock.
BOSTON—C. F. Libbie & Co.—Americana from Rhode Island, including New England Town Histories, Song Books, South Sea Islands, Newspapers, American Lithographs, Ceramics, Silver, Engravings, Book Bindings, etc. Oct. 2-3. Each day at 10 and 2 o'clock.

ARTISTS' EXHIBITION CALENDAR

New York Water Color Club—Twenty-ninth Annual Exhibition—American Fine Arts Gallery, 215 W. 57 St.—Nov. 2-24. Exhibits received Oct. 18-19.
The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. Sixteenth annual watercolor exhibition. Opens November 10, 1918—December 15, 1918. Exhibits received not later than Wednesday, October 15.

The Pennsylvania Society of Miniature Painters. The Pennsylvania Academy of the Fine Arts. Nov. 10-Dec. 15. Entries before Oct. 28.

COMPETITIONS

The Architectural League, 215 W. 57 St.—The Henry O. Avery prize of \$50 for sculpture and a special prize of \$300 for the best design submitted by an architect, sculptor and mural painter in collaboration, for a jardiniere for the Vanderbilt Gallery. Drawings and models must be delivered at the League rooms on November 1.

THE AUGUST BURLINGTON

The frontispiece of the August number of the Burlington Magazine is a wonderful panel of XVI century "petit point" in the collection of Mr. E. L. Franklin, now hanging in his London house. C. E. Cecil Tattersall's accompanying text gives an interesting account of "petit point" panels of the period and is illustrated by reproductions of fine panels in the Victoria and Albert Museum. The following article by Giacomo de Nicola, "The Masterpiece of Giovanni di Paolo," treats of the celebrated series formerly in the Aynard collection at Lyons entitled "The Life of St. John the Baptist," now in the collection of Mr. Martin A. Ryerson of Chicago.

G. F. Hill writes ably on "Recent Acquisitions for Public Collections," and more especially of XVI century medals. A bronze figure by Godefroid de Claire, "The Sea," is the theme of H. P. Mitchell's contribution, with interesting illustrations. Aymer Valance describes the "Exhibition of Painted Glass" at the Fine Art Society's galleries. Examples of the work collected by Mr. Grosvenor Thomas are shown on accompanying plates. Two portrait drawings by Ingres close the articles in the present number.

The "Reviews" of the month contain unusually interesting matter and the "Monthly Chronicle" gives timely information regarding the three recently appointed new trustees of the Wallace Collection.

The Burlington Magazine may be obtained from the American Agent, James B. Townsend, 15 E. 40 St., N. Y. City.

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BORGLUM FETE NETS \$1,500

A fete Aug. 25 last, arranged by Miss Margaret Sargent, a Boston artist, George B. Luks and Gutzon Borglum, at Mr. Borglum's country place at Stamford, Conn., in aid of the Czecho-Slovak soldiers, who are in training at Stamford, netted \$1,500. One of the drawings depicting a military scene, "The Czechs Are Coming," by Mr. Borglum, was sold at auction to J. W. Fuller, of Briarcliff Manor for \$500. Mrs. H. O. Havemeyer paid \$500 for a copy.

A FRAGONARD STOLEN

According to a dispatch from Naples, a superior example of Fragonard has been stolen from the museum in that city. The discovery of the theft was made by Prince Colonna, curator of the museum.

Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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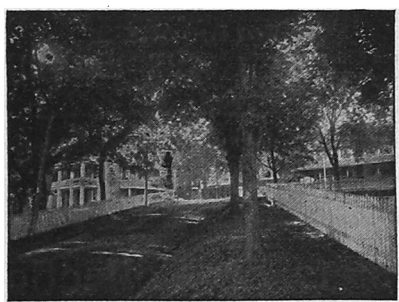
PAINTINGS BY American Artists VISITORS WELCOME

AN exhibition of Paintings by American Artists will remain on view during the summer months for the benefit and enjoyment of the many art lovers who visit New York in the vacation season. Interested visitors are always welcome, whether or not they come to buy pictures.

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Seventeen Cresson Scholarships awarded this year for travel in Europe or in America.

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Mr. Emile Pares, of 20 E. 55 St., has recently returned from Europe bringing with him a fine collection of French XVI, XVII and XVIII century art objects.

CHICAGO

War paintings by French soldiers now on display at the Art Institute are the feature of the great war exposition which has been staged on the Lake front and which is one of the most popular displays the Institute has ever witnessed, nearly 50,000 people having been in attendance during the first week.

Such names as Ricardo, Slores, Georges, Bruyer, Boupet, and De Mandel, Baillie, Arnac, Lortac, Jouve, Jobelet, Malestina, Martin, Roblin, Menier, Hansi, Helle, Jean Veber, and Georges Scott grace the catalog.

The Chicago Society of Artists is balloting on a jury for its coming annual exhibition. Only 250 canvases can be hung, which would barely allow about one entry to each member of the society, should all be allowed to exhibit. Some 21 members are listed to compose the jury, and each has the privilege of exhibiting from three to seven canvases. Human nature being what it is, the representation from the jury rather dominates the show, as all but a few of the most highly organized consciences do not scruple to avail themselves to the extent of five pictures each. An effort is being made to cut down the jury representation, and surely this is a step in the right direction.

A meeting has been called for Sept. 25 to organize a local chapter of the American Art Alliance. At first it was to have been an Illinois Chapter, but it has been decided to broaden the scope and include the manufacturing centers of the neighboring States. It will therefore be a Mid-West Chapter.

A. F. Tellander has just completed a gorgeous decorative panel eight feet long, to be placed over a mantelpiece, probably in the beautiful new home which W. D. McJunkin is building on the North Shore. This panel represents the riches of the land in a superb color arrangement, beautiful, with ripe fruit in abundance.

New York has now an opportunity to observe in the windows on Broadway the development of an art which Chicago has brought to the highest degree of perfection, depicting the soldiers of the Allies. These are the works of the famous Fraser, 21 years window artist for Marshall Field & Co. His was the inspiration to choose the standard bearer, a man from the ranks, to represent each country; his is the poetic conception of Belgium and France, holding their banners to their hearts, against a background of ruin and desolation; of Italy, brave and glorious, against the Alpine snows; of the English soldier, firm and calm, with the great land dreadnought behind him; and of America, dashing and enthusiastic, "Old Glory" held aloft against the glow of the Western sunset. His, too, was the inspiration to finish these figures in a dull, warm gray dun, halfway between earth and flesh. A French officer remarked to him that men in the trenches 'became a part of Mother Earth, no longer individuals, but members of a tribe, which solved for Fraser the difficult problem of color, and he painted these figures himself in the soft dun of dust-covered men, with the flesh tones indicated in the high lights of the features, as though dust-veiled living tissue glowed beneath. This touch made a true work of art of what could have been a mere exhibit of mannikins. John Paulding, the noted sculptor, modeled the figures and the backgrounds were painted by Adam Rupert. Forty copies of old masters, made abroad by the late Carroll Beckwith, will be placed on exhibition at the Art Institute in the near future. The pictures are lent by Mrs. Beckwith.

Marion Dyer.

BOSTON

Good progress has been made in remodeling the paneling of the rotunda of the Museum in preparation for the murals John S. Sargent is to paint upon his return from abroad. He was expected several weeks ago, but the trustees received word that he was detained in France, working on a Government commission.

Modelling classes have been started at the Children's Museum, and excellent results have already been achieved.

The Vose Gallery continues to offer something different and worth while at frequent intervals. The summer show was kept freshened in interest by weekly changes in the arrangement and character of the pictures on view, and now the remarkable showing of Fullers and Ryders, reviewed elsewhere in this issue, continues.

Miss Gertrude Fiske's portrait of Charles H. Woodbury is the dominant feature at the Guild of Boston Artists just at present. This is the work with which Miss Fiske won the Hudson prize at the Conn. Academy of Fine Arts last spring.

Bert Poole, in an interval in his camouflage labors for the Navy Department, recently called on several of his Boston friends.

PHILADELPHIA

Making all due allowance for the diversion of art activities to the aiding of the Government in the prosecution of the war, the coming season, more particularly in the matter of rare books, prints and other collector's treasures promises to be as interesting as usual. The recent death of Mr. Joseph M. Fox, known to have accumulated a very remarkable collection, arouses speculation as to the probability of its dispersal. Mr. Fox was a discriminating purchaser of valuable objects at the local art auctions and at the book and print sales, but as yet the public has not been informed as to the extent of his acquisitions.

The McClees Galleries are holding an exhibition of a retrospective group of twelve paintings by George Inness from Mr. G. H. Ainslie's N. Y. gallery.

At Rosenbach's there is holding over from the summer months a group of pictures exhibited as the work of Everett L. Bryant Paintings and other works of art from the estate of the late Wm. T. Elliott will be shortly placed on sale at the Phila. Art Galleries.

The combination of craftsmen known as the "Associated Artists of Phila." has taken possession of its new home of colonial design at 1630 Sansom St. Apprentices and skilled artists work here at the designing of posters, bookcovers, advertising cards and folders, head and tail pieces, borders, initial letters, colored and illuminated bookplates and other ornaments of the printing art.

Eugene Castello.

French Artists Appreciate American Effort
Editor AMERICAN ART NEWS,

Dear Sir: The two following cable messages which I should be glad to communicate through your journal to the 168 members of the American Artists' Committee of 100, who are at this season widely scattered, and to all others of your many readers, constitute additional testimony to the heartfelt sincerity of French admiration for America and our fine achievements in the great war. It has been our custom since 1914 to exchange cables of greeting with the Fraternité des Artistes at Christmas, New

ART BOOKS by ALGERNON GRAVES, F. S. A.

The following works, compiled by Mr. Graves, may be obtained at
42, Old Bond Street, London, W. 1:

- A Dictionary of Artists, exhibiting in London, 1760-1893; third edition, 2 guineas.
- History of the Works of Sir Joshua Reynolds, P. R. A., 4 vols, 1899-1900; dedicated to H. M. Queen Victoria. One copy only, £100.
- Royal Academy Exhibitors, 1769-1904, with full titles of every picture; dedicated to H. M. King Edward VII; 8 vols., 20 guineas.
- Exhibitors in the Society of Artists and the Free Society, 1760-1791; containing the titles of all pictures exhibited both prior to founding of the Academy and after; dedicated to Charles Butler, Esq.; 1 vol., 3 guineas.
- British Institution Exhibitors, 1806-1867, with full titles and sizes of all pictures exhibited; dedicated to W. Lockett Agnew, Esq.; 1 vol., 3 guineas.
- Summary and Index to Waagen, a list of all pictures seen by Dr. Waagen, 1835-1857; dedicated to H. M. King George V; in 1 vol., 125 copies only, 10 guineas.
- A Century of Loan Exhibitions, 1813-1912, with owner's name to every picture exhibited; 5 vols., 25 guineas.
- Art Sales, early 18th to early 20th century; a record of the finest pictures and drawings sold in England up to 1910 and realising over 100 guineas, except in the case of Raeburn, Reynolds, Romney, Gainsborough and Turner, where a much lower limit is taken. Now in the press. To be completed (probably) in 3 vols.; price per vol., 6 guineas. Vol. 1 to be issued about September. Limited to 300 sets.

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Year's and at July 4 and 14, and the first message which I received July 4 last reads: "The Fraternité des Artistes, applauding with enthusiasm the homage of Paris to President Wilson, sends you the expression of its profound admiration for your great country and its affectionate souvenirs for yourself. Vivent les Etats-Unis."

(Signed) Léon Bonnat, President."

The second, which reached me at Jennerstown on August 12, is:

"The Fraternité des Artistes sends to the artists of America its warmest congratulations on the admirable successes achieved by the heroic soldiers of your great Nation."

Faithfully yours,

(Signed) Léon Bonnat, President."

To the latter cable I at once replied by letter. As soon as I return to town, after this, my first vacation since the war began, I shall send a fitting message accompanying a treasurer's remittance from our fund for the aid of the widows and orphans of our French soldier confrères who have been killed in battle.

Very truly yours,

William A. Coffin,

Chairman American Artists' Committee of 100. Honorary President La Fraternité des Artistes.

"Pine Spring Farm," Jennerstown, Pa., Sept. 2, 1918.

Art Gallery Removal

The Satinover Galleries announces its coming removal Sept. 23 to the drawing room floor of the residence of the late B. H. Borden, 27 W. 56 St. The sumptuous art gallery, with marble floor, ornate gilt paneled ceiling and rich silk plush wall covering in deep scarlet, will make an ideal home for the high class primitives and paintings of the later periods of European schools in which Mr. Satinover specializes.

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